



## P I A N O F O R T E G E M S

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J O S . W . S T E R N &amp; C O : N E W Y O R K

## Kammennoi-Ostrow.

Edited and fingered by  
PAOLO GALLICO.

Anton Rubinstein. Op. 10, No 22.

Moderato.

*p* (*molto legato*)

(*cantando con espress.*)

(*simile*)



27864  
R 82 R

*(sempre legatissimo)* 3

1 3 4 5 1 3 1

5 1 3 3 2 5 1 3 1

2 4 5 2 1 2 3 1 3

2 4 5 4 2 3 1 3 1

1 3 2 3 1 2 5

5 2 3 8 1 2 3 3

8 3 4 3 2 5

*(smorz.)*

Più mosso.

The musical score is written for piano and consists of five systems of two staves each. The key signature is D major (two sharps). The tempo marking is *Più mosso.* at the beginning and *lento (a piacere)* later in the piece. The score includes various musical notations such as notes, rests, fingerings, dynamics (*p*, *mf*, *rit.*), and articulation marks (accents, asterisks). The piece concludes with a final cadence marked with an asterisk.



5

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering (1-5) and slurs. Includes a 'Ped.' marking.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering and slurs. Includes a '(mf)' dynamic marking and a 'Ped.' marking.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering and slurs. Includes a 'p' dynamic marking and 'Ped.' markings.

Tempo I.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering and slurs. Includes 'mp (semplice)' and 'cress.' dynamic markings, and 'Ped.' markings.

stringendo

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering and slurs. Includes a 'stringendo' marking and 'Ped.' markings.

*f*

8

Red.

*mf*

*ritard.* 8

*dolcissimo*

*pp*

*Tempo I.*  
(ben tenuta la melodia)

*p*

Red.

Red.

Red.



First system of musical notation (measures 1-4). The right hand (R.H.) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (L.H.) provides a harmonic accompaniment with slurs and fingerings (1, 2, 3). The system concludes with a double bar line and a repeat sign.

Second system of musical notation (measures 5-8). The right hand continues the melodic development with slurs and fingerings. The left hand maintains the accompaniment pattern. The system ends with a double bar line and a repeat sign.

Third system of musical notation (measures 9-12). The right hand shows further melodic progression with slurs and fingerings. The left hand accompaniment continues. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation (measures 13-16). The right hand features a melodic line with slurs and fingerings. The left hand accompaniment continues. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The right hand (R.H.) plays a melody with a slur over the first three measures. The left hand (L.H.) plays a bass line with a slur over the first three measures. The first measure is marked with a piano (*p*) dynamic. The system ends with a double bar line and a repeat sign.

Second system of musical notation. The right hand (R.H.) plays a melody with a slur over the first three measures. The left hand (L.H.) plays a bass line with a slur over the first three measures. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand (R.H.) plays a melody with a slur over the first three measures. The left hand (L.H.) plays a bass line with a slur over the first three measures. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand (R.H.) plays a melody with a slur over the first three measures. The left hand (L.H.) plays a bass line with a slur over the first three measures. The system ends with a double bar line and a repeat sign.



*Poco più mosso.*

*ritard.*

*p*

*Red.*

*\**

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